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nant factor through which types of sentence relation are to be determined, when, as a matter of fact, its function may amount to nothing more than a somewhat fortuitous emphasis upon a relation whose existence is indicated by the relative position of the sentences, and whose specific nature is defined by "various forces" apart from the bare fact of repetition.

Within the limits of a brief review it is impossible to sift this matter to the bottom. But it is suggested that the inconsistent and ever-recurring tendency to ascribe to repetition the whole function of sentence connection shakes the reader's faith in the entire chapter, especially when it is found that "repetition" is stretched to cover sentences in which "repetition is implicit", i. e. in which there is no formal mark of repetition (48)². The question is raised whether it would not be more confidence-inspiring if the problem were approached from the other point of view, that is, if sentences in juxtaposition were examined to determine the probable relation between them, this examination being followed by a study of *all* the elements that contribute to the reader's impression of the relation. Among these elements the bare fact of repetition would often be found to play a decidedly inferior part.

These criticisms, of course, do not mean that the treatise under examination lacks merit. The psychological background does seem somewhat irrelevant and not clearly thought out; and the emphasis placed upon such factors as repetition is thoroughly misleading; the real merit of the work lies in the care expended upon the large mass of material examined, and in the thoughtful observations upon the (variously defined) types of sentence relation found. Careful reading of the book cannot fail to show its suggestive value. That it is definitive in its method is much to be doubted.

Chapters IV, V, VI and VII deal with Retrospective Incompleteness, Change, Anticipatory Incompleteness and Parenthetic Incompleteness. The method followed is the same as in Chapter III, and it requires no further comment here. Chapter VIII sums up the whole situation, as the author sees it, and forecasts important discoveries through the further application of the method used.

The book is not, of course, of a kind suited for reading on a warm summer afternoon. For a work of its character, the style is fairly clear. But there are some blemishes that a subsequent edition should remove, e. g. "It may be possible in conclusion to win to some generalizations . . ." (14); "Experience has brought it about that the very fact of juxtaposition indicates a relation . . ." (16); "Also they will make the instances to follow more clear" (38); "a concept behind a noun" (48); "But that subject does not pick an item from the preceding sentence . . ." (50). Seldom is there real obscurity, as at the end of page 20:

This order of consideration will necessarily divide the discussion of the principle of Incompleteness, but with

²Chapter IV returns to the charge in the following words (86): "Repetition is the means employed to define to the reader the particular nature of the relation".

the elements of the problem so interwoven as they are in the present question, some violence cannot but be done to logical order and distinct advantages will be found in making the differentiation between retrospective and anticipatory means, the factor to determine the order of investigation.

In conclusion, one criticism of the general method of syntactical study now in vogue may not be out of place; and this criticism is made perhaps with a better grace, inasmuch as the reviewer is of the guild, and himself doubtless guilty in times past. Let it be confessed, then, that the attempt to draw psychology into syntactical discussion has resulted rather unfortunately in some respects. Most students of syntax are not psychologists, and they understand none too well the methods of that discipline; yet, as illustrated in the volume here under discussion, the writer of a syntactical treatise feels it incumbent upon him to provide a "psychological background", whether it is really essential or not, or even whether it is carefully thought out or not. Moreover, the effect upon the terminology of syntactical discussion has been very unfortunate. Often a full page or two of stilted exposition, embellished with psychological verbiage, serves to obscure an idea which, for all practical purposes of the discussion, might have been expressed by a terse clear sentence of a dozen words, with no reference to psychology. There is real danger that the general philological reading public will come to pass upon us the verdict which, in a different connection, Cicero passed upon the Epicureans (Tusc. Disp. 2.7): *Quam ob rem, quoniam quem ad modum dicant ipsi non laborant, cur legendi sint (nisi ipsi inter se, qui idem sentiunt) non intellego.*

UNIVERSITY OF CALIFORNIA.

H. C. NUTTING.

The Antique Greek Dance, after Sculptured and Painted Figures. By Maurice Emmanuel. Translated by Harriet Jean Beasley. New York: John Lane Company (1916). Pp. xxviii + 304. \$3.00.

Maurice Emmanuel's work *La danse grecque antique* was published in Paris in 1896. It was the first attempt to study the evolutions of the dance of the ancient Greeks in a logical, rational way. The author collected references in Greek literature to the dance, then studied in Greek sculpture and painting representations of dance movements, which he sought to interpret by comparison with the steps and the figures of the modern French ballet. Emmanuel suffered from lack of archaeological training, and there are consequently many gaps in his accumulation of illustrative material, but the book is unique in its field and its value has been recognized and appreciated for twenty-one years.

The chief qualifications for a translator of a book are, first of all, knowledge of the language into which the translation is to be made, and ability to write that language lucidly and comprehensibly, the next a thorough knowledge of the language in which the original is written, and, finally, some familiarity with the subject treated. The present translator exhibits none of these qualifications. The English used in the

translation taken as a whole is such as would disgrace a schoolgirl. The translator does not betray as much knowledge of the French language as may be acquired in the first elementary course in French in a Grammar School. She does not know a negative statement from a positive, a noun from a verb, a masculine pronoun from a feminine. The moods and the tenses of the verb are unknown phenomena to her, and again and again to individual words are given meanings that are purely imaginary, or else the words are simply dropped out of the text, so that very strange lacunae appear in the English book. Moreover, the translator has not the slightest knowledge of the Greek language or of Greek archaeology, so that common Greek words and familiar masterpieces of ancient sculpture and painting appear in her version often in an unrecognizable masquerade. She takes no pains to copy accurately the names and references in the French work; indeed, there is no question of accuracy, but the marvel rather is that so many mistakes could possibly be made. For example, in a list at the end of the book of the six hundred figures of the text with a statement of the sources whence they were derived, I have noted not less than 358 errors, some totally misleading, others merely the omission of the French accent.

If this work were an original production, it would simply be cast aside as a stupid joke, in spite of the publisher's price of \$3.00, but, as it purports to be a translation of a dignified and notable French book, sufficient space must be taken to condemn it unsparingly. Almost every page reveals the translator's ignorance of French. So, on page 257 each of the seven paragraphs, with the exception of one of three lines, expresses just the opposite of the original or an absurd version of it. The few passages that will now be quoted to show the character of the work are taken almost at random from all parts of the book and are selected for their brevity as much as for anything else.

French edition, paragraph 44, page 33: *Les femmes grecques ne saisissent pas à main pleine, comme nos élégantes, la partie postérieure de la robe; ce n'est point de la boue ni de la poussière qu'elles se garent. Leur geste n'est qu'une coquetterie qui embellit la démarche, y introduit une certaine eurythmie et devient souvent, par son inutilité même, un geste nettement orchestique.*

Translation, paragraph 44, page 27: The Greek woman made the gesture with great elegance, gathering up a handful of the fabric at the back to keep it from touching the ground and thus becoming soiled. The gesture is not one of coquetry, used to make the walk more attractive, but it introduces a kind of eurythmy, so that, when it ceases to be a gesture of utility, it is frankly a dance-movement.

Here not only are statements made in the translation that are just opposite in meaning to the language of the original, but the lucidity of the French becomes nonsense in the English version.

Another pair of parallel passages will illustrate how incomprehensible the English has become through ignorance of the simplest French words.

French edition, paragraph 56, page 42: *Un laquais de comédie, qui veut faire comprendre au spectateur quelle récompense il attend de son maître, et quel en sera l'instrument, se frotte le dos avec la main: c'est une métonymie.*

Translation, paragraph 56, page 33: What does the spectator at a comedy understand when one of the characters rubs the back of his hand? It is a metonymy.

These are not isolated instances of mistranslation. The entire book is a travesty on the original. I have made note of one hundred passages in which the translation makes statements exactly contrary to those found in the French. Equally frequent, too, are other errors of reference and citation, of Greek and archaeology. Only one example will be presented. The Greek author Athenaeus is mentioned six times in Emmanuel's book; in the translation he is called, on page 5, "Athenatus"; on page 23 he is "Athenus", on page 93 he becomes "Athenian"; on page 230 the name is omitted and the whole paragraph becomes nonsense; on page 239 we have "the Athenians"; on page 270 his name is omitted but his work is mentioned.

COLUMBIA UNIVERSITY.

T. LESLIE SHEAR.

THE NEW YORK CLASSICAL CLUB

The New York Classical Club (formerly The New York Latin Club) will meet on Saturday, November 3, at noon, sharp, in the Students' Hall of Barnard College, Broadway and 177th Street, New York City. Luncheon will come at one o'clock. Addresses will be made as follows: Dr. John H. Finley, *An Old Eclogue with a New Application*; Dean A. F. West, *How to get Results from the Classical Conference at Princeton*; Marquis of Aberdeen and Temair, *Struggles with the Classics at St. Andrew's and Oxford*.

Those wishing to attend the luncheon are requested to communicate with the Treasurer, Dr. W. F. Tibbetts, Curtis High School, New Brighton, Staten Island, in advance.

CLASSICAL CONFERENCE AT VASSAR COLLEGE

On Saturday, December 1, from 9.30 to 12.45, there will be a Classical Conference at Vassar College, in connection with the annual meeting of the Association of Colleges and Preparatory Schools of the Middle States and Maryland. The programme follows:

Cumae in Legend and History, Professor Elizabeth H. Haight, Vassar College; The Function and Future of Classics in the High School, Miss Jessie E. Allen, President of The Classical Association of the Atlantic States; The Actual Situation of Latin in the Colleges, Dean Mervin G. Filler, Dickinson College; The Study of Horace, Professor N. G. McCrea; A Phase in the Development of Prose Style among the Romans, Professor Charles Knapp; The Higher Utility, President Charles A. Richmond, Union College; The Classic and the War, Dean Andrew F. West.